Frank Burlesque Best of Fun in Capt. Applejack

Walter Hackett's New Play Produced With Wallace Eddinger in Swaggering Role.

By LAWRENCE REAMER.

By LAWRENCE REAMER.

The cornerstone on which Walter Hackett founded "Captain Applejack" is the belief that a well to do young englishman is weary of his well ordered if and his family, howe in Cornwall. It is well to take, this at once with a gulp since so many other elements of Hussion follow rapidly on. There is almost at once the Russian lady-invailing who hurries in for protection not only for herself but for the jewels of the Grand Ducless, which have been out into her care for safe keeping. Then the Bolshevist panting on her trail must be considered. In the new play at the Cort Theater there are many such improbable elements which the audience must be ready to accept at once.

Although the heir exhibits such quick resourcefulness and is able so well to oppose the enemies of the distressed noblewoman it is not until after he has shown his metal that the mysterious document turns up to show how he comes by these unsuspected traits. In a secret ablinet in which he hoped to conceal the archducal treasures there is a document which proves him the direct descendant of a pirate chief who sought in the town efuge after his active career in Spain.

Even yet Mr. Hackett has not shaken all the mysterious people and things out of his sleeve. Are there not the prowiers about the grounds for all the world like those that infest the sanitarium in Buil Dog Drummond." There is one of those wonderful dreams, moreover, in which the hero sees himself as his ancestor. This throwback, as it were, causes in real y no ill effects. Indeed, there so u ch of the old Adam in the hero seet of the best of the provinces of the best of the provinces of the best of the provinces of the provinces of the best of the provinces of the best of the provinces of the provinces of the best of the provinces of the best of the sanitarium in the life to the provinces of the best of the provinces of the provinces of the provinces of the best of the provinces of the is so wich of the old Adam in the hero-diter f is eperience and a cup of coffeet t 3 in the morning that he is able to get the best of everybody else in the play but the heroine—and he marries

He had one advantage over his adversaries. All these incidents in a busy night took place in his own library. The best part of it, however, came in his treams. Then the mood of the play was more than once a suspicion of buriesque after the opening scene. When the hero began to dream there was only buriesque.

began to dream there was only burlesque.

Wallace Eddinger swaggered on the
quarterdeck with all the brutality of an
eighteenth century pirate. Quite heartlessly he ordered murders on every side,
sambled quite unarhamed with false
ands and made as many victims as the
most bloodthirsty of his kind could have
conceived. In this scene of frank burlesque war grife the best of the fun of
"Cantain Applejack."

The second set kept the audience in
continuous laughter. Every time the
here whispered "Scum" between his
teeth the spectators burst into inconrrollable laughter. Is "scum" such a
unny word? Maybe it was the whole
souled contempt that Mr. Eddinger put
into the four letters that rendered it
quite impossible for the spectators to
keep their self-control.

It was almost as difficult for less enthusiastic spectators to keep their selfcontrol during the first act. It must
have lasted an hour. It was partly
perfous, partly burleaque and altogether
buil. Miss Mary Nash was lovely to
look at as the pseude Russian refugee
and played in a pretty spirit of burlesque. All the actors were better, however, once they were on certain ground.

Mr. Eddinger, always skillful, made his
best effects in the second act. So did
Hamilton Revelle, Miss Phoebe Foster
and Ferdinand Gottschalk. Miss Nash
was most amusing in her sophisticated
comedy, whether she were a vision of
make believe reality or outspoken burlesque.

ERLANGER ALLIES AND SHUBERTS IN COMPACT

Theater Rivals Make Agreement on Road Companies.

Lee Shubert acknowledged yesterday that an agreement had been made between his firm and the Erlanger-Dillingham-Ziegfeld, group to facilitate bookings in Philadelphia. This pooling of interests may be extended to other cities, but New York will not be affacted by it. The new agrangement, which permits virtually open booking, will not, it was learned, include vaudeville. In other words, A. L. Erlanger. Charles Dillingham and Florenz Ziegfeld. Jr. do not signify by entering into such an arrangement any willingness to release their acts temporarily during a slack period for engagements in Shubert vaudeville, as they have done in the past with Keith vaudaville.

The new move would indicate that the rivalry that has axisted between the Shubert and Erlanger groups for many years has ended, at least outside New York. It was rigarded in the offices of the managers affected as an experiment that might lead to a closer rapprochement. It will be watched with interest, as Lee Shubert and A. L. Erlanger have in the past made several attempts in smaller cities to merge their bookings, with eventual cancellation of the arrangement.

All that Mr. Erlanger, who did not

arrangement.

All that Mr. Erlanger, who did not deny the existence of an understanding, would say on the matter was:

"I've always been inclined to favor the producing manager, and I think Mr. Shubert is inclined in the same direction."

Shubert is inclined in the same direction."

The system, which may next be extended to Boston, was thus described by Mr. Shubert:

"The project was undertaken in Philadelphia in order to avoid a clash between our booking offices and the booking offices and the booking offices of the Erlanger-Dillingham-Ziegfield interests.

"The purpose of the agreement was to avoid direct opposition between the two offices. In time it would mean that we would help each other by booking our productions in anch office's houses. If for example, Doris Keane, Ethel Barrymore and Sothern and Marlowe were playing together in one town people would tend to go to only one of them, since til are drammile productions. But if a musical connecty were substituted for one of them it might attract the same audiences—at least those who were lovers of musical concedy.

"Conditions in the past tended to

those who were lovers of musical comedy.

"Conditions in the past tended to unnecessarily increase competition between the two-offices. A verbal agreement was therefore entered into whereby the books of each organization ar to be open to the other so that future bookings may be more evenly balanced.

"No attempt will be made to introduce the system into New York. This problem does not exist here in the same degree. People in New York will go to ten musical shows if they are good. It a city of virtually unlimited productions audiences do not require the same careful balance that they do in smaller cities.

"The agreement is not concerned with the labor problem and is not designed to alleviate it."

NOTES OF THE THEATERS.

derick Kerr, English actor, has New York to John Doris Keanes com-pany and to play an important role in "The learns," the play by Melchfor Lengyel and leafes Biro in which Miss Keane is soon to appear under the management of Charles Frohman, Inc.

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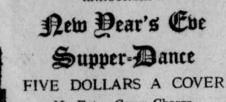
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